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# Diversion, mystery mark generally entertaining work

*Celine and Julie Go Boating* is a film that seems to defy categorization. Composed of almost equal parts *Alice In Wonderland* comedy/fantasy, aesthetic discourse, and parodied Gothic pulp, the film dabbles in psychology, magic, and mystery.

Even with all these elements, though, and a running time of over three hours, *Celine* is generally entertaining, particularly as it communicates the delight the title characters take in unraveling the mystery they encounter.

The film's first long sequence, done almost without dialogue, introduces Celine and Julie as they meet, as it were, through a looking glass. Their kinship is not so much developed as discovered in a series of odd, partially unexplained situations. Gradually, the fabrics of their lives interlock until they even trade identities in two funny sequences wherein a creepy lover and a pair of seedy entertainment agents get the brushoff.

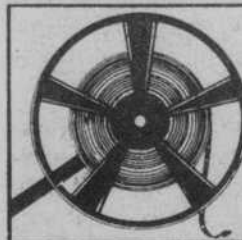
The balance of the film revolves around a magical/mysterious series of hallucinations of an endlessly-unfolding melodrama. Celine, a magician, and Julie, a librarian, find themselves puzzled, bloodied spectators at a dimly-remembered murder. Finally, with the aid of a magic potion, they collaboratively unravel the story.

But it is not the story so much as its telling that makes *Celine* so interesting and diverting. This is

most apparent in the contagious exuberance of the central acting performances by Juliet Berto (*Celine*) and Dominique Labourier (*Julie*).

The film is built on the contrasts between the spontaneous, casual, improvised world the two

Gradually, the rigidity of the form and the action it contains become running jokes; Celine and Julie trade places within a scene, or even forget their lines or actions, and the rest of the cast goes on without seeming to notice or care.



By DAVID COURSEN

## Celine and Julie Go Boating

women create for themselves — with plenty of room for loose ends and ambiguity — and the rigid, ordered patterns of the world that surrounds them, from the club where Celine works, to the past an old lover of Julie's wants to recreate for her.

The central contrast within the film, though, is between Celine and Julie and the people in the film's mystery. That story, built on the rivalry, not the friendship, between two women, is a glossy, hackneyed melodrama, complete with a cast of relatively big-name French stars. Ultimately, all its mysteries are solvable, all its pieces fit together seamlessly. The self-conscious, wrist-on-the-forehead acting style, the stilted dialogue, the contrived situation, and the endless repetitions of scenes, all define the story as sterile, packaged entertainment.

*Celine's* director, Jacques Rivette, began making feature films in France during the New Wave of the early Sixties. While most of his contemporaries have succumbed to the temptations of commerce (in some cases even making films not unlike those *Celine* parodies) or the imperatives of politics, Rivette has remained committed to examining and attempting to redefine the nature of the narrative film.

*Celine and Julie's* experiments with time and narrative/psychological structure have been hailed as revolutionary. But perhaps what is most heartening about the film is its success in justifying its formal innovations by using them to make a film capable of communicating with, entertaining, and even charming a thoughtful, perceptive audience.

# Strong money awareness analyzed in essay collection

By Ivan Illich  
Pantheon Books, ©1977  
Hardback, 143 pages  
\$7.95

The next time you buy a hamburger at McDonald's, or gas from

class. He likens professionals such as doctors, lawyers, educators, administrators, etc. to a modern secular clergy which maintains a priest-like control over the knowledge respective to each field.

trained to accumulate needs on prescription and for the other two-thirds were clients of prestigious pushers who managed their habits. It will be remembered as the age when . . . intimacy meant training by Masters and Johnson; when formed opinion was a replay of last night's talk-show, and voting, an endorsement to a salesman for more of the same."



By BRUCE CAMPBELL

## Toward A History of Needs

Standard Oil, or a leisure suit from Montgomery Ward's, or an education from some university, you might ask yourself if you are acting on your own free will — or if you are acting out a pathetic dependence on certain corporate interests.

Austrian-born Ivan Illich (*Deschooling Society*, *Medical Nemesis*) feels that the "standardization of human action" is already a degrading reality for most human beings. He considers this standardization as a world-wide trend, one which afflicts Russia, Cuba and China as well as the U.S.

In *Toward A History Of Needs*, Illich presents five essays which, for the most part, are a trenchant synopsis and analysis of the problems currently haunting government, education, energy policy, transportation and related concerns. He is deeply critical of the money-consciousness which dominates all areas of human development. As Illich says, "Money devalues what it cannot measure."

The author is even more critical over the rise of the "professional"

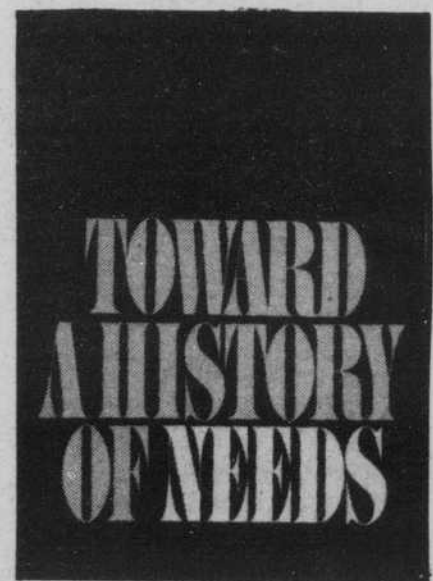
Illich also feels that professionals should not be entrusted to enforcing human rights. "In reality," he says, "as society gives professionals the legitimacy to define rights, citizen freedoms evaporate."

Quite idealistically, Illich envisions a society in which supermarket chains are replaced by food co-ops; big utility companies by locally owned and operated solar power stations; automobiles by bicycles and public transportation; the great universities and other knowledge factories by self-reliant and self-motivated individuals.

Illich is not always easy to read; his ideas must be digested in small bits. At times, he writes as if English is still a new language to him; at others, he writes with the lucidity of an accountant explaining tax laws. But his writing can be vigorous and direct. In looking back to the present age from his yet-to-be utopia, the author waxes prophetic:

"It will be remembered as the Age of Schooling, when people for one-third of their lives were

Illich wants individuals to be more responsible for their own lives. He sees such individual responsibility as an antidote to corporate or government control. But as in so many works of this kind, the author doesn't provide a plausible manifesto for changing the established order. Rather, he an-



chors his criticism in a smug optimism that the system will destroy itself. But as George Orwell showed us in 1984, such optimism doesn't always pan out.

Lurking between the lines of Illich's prose is a very real fear that many people don't care if they are manipulated, as long as somebody guarantees them meat on the table every night.

Thursday, June 1, 1978